CANADIAN MOVING PICTURE DIGEST

Greetings from the Digest of 1915

— TO —

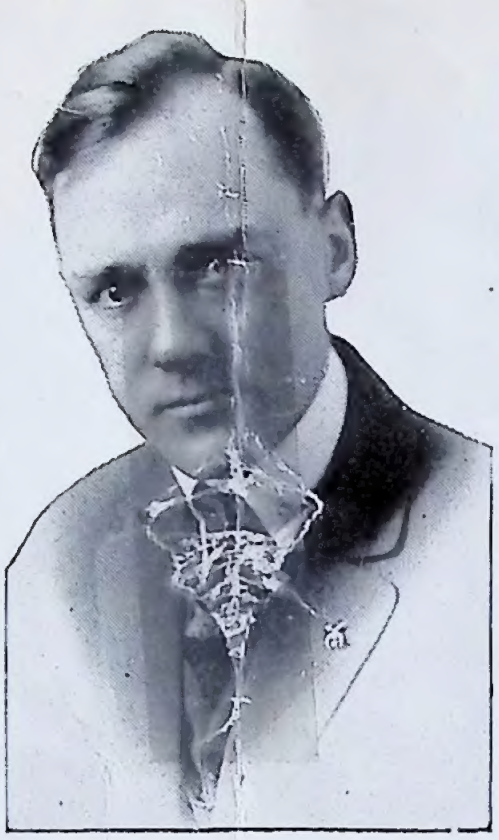
THE CANADIAN PICTURE PIONEERS

ROYAL YORK HOTEL, TORONTO

MAY 1st, 1940

Canadian Picture Pioneers

OSCAR HANSON



CLAIR HAGUE

JIM O'LOGHLIN

TOM DALEY

ARTHUR LEE

GEORGE ROTSKY

Photographed at the first luncheon meeting of the Canadian Picture Pioneers, Jan. 31, Royal York Hotel, Toronto. From left to right: Syd Taube, Walter Kennedy, Harry Ginsler, Archie Laurie, Sam Glazer, Herb Allen, Jim O'Loghlin, Leo Devaney, Oscar Hanson, Ray Lewis, Louis Rosenfeld, Fred Pursel, Haskell Masters. Inner circle: Hyman Rotenberg, Sam Sternberg, Jake Smith, Clair Hague, Ben Cronk and Charlie Stephenson.

Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Publisher

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The Canadian Picture Pioneer

(This Is No. A History)

A negative start off is perhaps in attune with the times in which we live, it may express a disposition to shirk being positive, for the latter means that there must be concrete evidence of facts, and a readiness to get into action. I am not disposed for the performance of so much zeal and labour, it is easier to ease my conscience by "playing around with an idea", of being neutral, as neutral as the nations of the world which are intent on gaining all the benefits of someone else's troubles, by keeping away from the danger zone themselves.

Therefore, this is not a history of the Canadian Moving Picture Industry, it is being published "just for fun", it is the result of observation, experience, some collection of data written by The Digest through the years of its publication, and by others, but mostly delivered orally by the Canadian Picture Pioneers who have lived to tell the tale; and who on May 1st. assemble at the Royal York Hotel, Toronto, for their first national meeting as Canadian Picture Pioneers.

No one has previously written a history of The Canadian Picture Industry, because writing about an Infant, especially "l'enfant terrible" of an Art, which the other Arts, until in the recent years of its growth, deliberately snubbed, does not provide sufficient inspiration, or, possible remuneration for journalists who find their forte in historical recordings.

You have heard the expression, "Have you ever been to Spain — No — then I can speak freely" used by those who know the subject on which they discourse, and by others who are witty if not profound conversationalists. There are enough Pioneers in Canada, to reply to any levity in respect to facts with a warning, "I vas dere Charley", so regardless of omissions please believe me that this mariner's trip is not a tourist trip through the years of our film history in Canada. It is not a Gulliver's Travels, but a Pilgrim's Progress rich with success and failure, with conquest and defeat; and with the showman's faith and hope in the good business, the great pictures of Tomorrow. Motion Pictures saw the Spotlight of their night in penny arcades, shooting galleries which enticed medicine men, circus performers, the butcher, the baker, the candlestick-maker, the cloaks and suits operator, the furrier before it became another dime business which on the adding machine recorded million dollar figures, and as such became respectable enough for a Wall Street compound interest.

1917

1919

1924

1928

1938

JACK COHN
Vice-President and Chairman of Board of Directors, Columbia Pictures Corp., and organizer of Picture Pioneers Inc.

It's Great To Be A Picture Pioneer

The Picture Pioneers Inc. came into existence about eleven months ago as an inspiration of Mr. Jack Cohn. Its purpose was a social one, and it succeeded in bringing together the pioneers who had for twenty-five years or more been in motion pictures, thereby contributing their finance and services toward the establishment of one of the most important American industries, among the five leading industries of the world. Hollywood is one of the most publicized names of this country. The motion picture has been admitted by American statesmen and officials of the Economic, Trade and Commerce Departments to have opened the doors in foreign countries to American-made product, as well as stimulating the urge for a higher standard of living in the U.S. and in the countries where American motion pictures of quality have been shown.

Following the inauguration of the Picture Pioneers Inc. the idea for a Canadian Picture Pioneers Club was presented to the Canadian Picture Pioneers and eagerly accepted. We are indebted to Mr. Jack Cohn for his co-operation and interest in the formation of Canadian Picture Pioneers.

EDITOR.

By JACK COHN

THE vigorous competition which has always characterized the motion picture industry from its earliest days has tended to militate against the close personal relationship and Good Fellowship which should exist amongst us. This is something everyone of us has recognized over the years and which some of us tried to ameliorate in the past, with but little success.

Yet, it has always seemed to me that back of this uncompromising attitude I could see the glimmer of the spark of Good Fellowship. I sensed its presence repeatedly upon those occasions when men gathered together to pay their last respects to a Pioneer who had passed on. I caught its faint gleam whenever an individual who was experiencing a period of stress was accorded sympathetic and wholehearted assistance by his former co-workers in the field.

Good Fellowship The Urge

The problem which loomed up was that of finding some means of fanning this spark of Good Fellowship into full blaze. The solution was ultimately discovered in the idea of an organization made up solely of Picture Pioneers — men who had spent twenty-five years or more in this industry. It has always been my belief that these Pioneers, all of whom have played a part in the development of the motion picture industry over the last two and-one-half decades, have much in common and that this fact would be recognized if they could be brought together two or three times a year. Such meetings would be devoted to reminiscing about the early days, to renewing old friendships and in forming new ones. It was fortunate for the idea that there were others who agreed with me and in this manner PICTURE PIONEERS INC., came into existence.

Membership of Over 200

In view of the heartening growth of our organization during the last eleven months, it is both amusing and interesting to recall the doubts expressed by so many who felt that not enough sentiment existed in this industry for an organization such as the PICTURE PIONEERS to be successful. None of the Founders ever entertained such doubts, although, and I confess this frankly, none of us believed that the PICTURE PIONEERS could ever embrace a membership of more than fifty or seventy-five men. It never occurred to us at the time that there were more than this number of individuals who could qualify under our twenty-five year rule. Today the membership of the Mother Chapter has already passed the two hundred mark, while its first offspring, the CANADIAN PICTURE PIONEERS, a lusty, vigorous body, has made its bow with a membership of more than one hundred and fifteen.

Twenty-Five Years of Pioneering

Membership in the PICTURE PIONEERS represents something of which a man may well feel proud. Proud because he belongs to one of the most exclusive organizations in the world. Not money alone, nor influence, nor position can win admission to our ranks. Instead, a man must have served in the motion picture industry for at least twenty-five years before his application can be considered. This means that within our ranks are men who, during the past two-and-one-half decades have spanned the most interesting period in motion picture history. Men who saw the motion picture emerge from the era of the crude one reeler, to the present day when no picture project is too ambitious for the industry to produce and exhibit. Men who joined the industry at the time when the humble nickelodeons bid eagerly for the pennies of the adventuresome customers and have lived to see the day of theatres which mark the ultimate in entertainment and luxuriousness.

FOUNDED as it is on the principle of Good Fellowship, the future of PICTURE PIONEERS is assured.

Canadian Picture Pioneers

JOHN A. SCHUBERG, of Vancouver, B.C., has been a showman for fifty years, he sent me on a biography of his experiences during the past half-century, and I am extremely indebted to him for the interesting data which his travels in showdom present; and for the help which this Schuberg Biography has been in filling in the tracks of what are now dead men's shoes.

THE DIME MUSEUM

In 1890 the forerunner of the Movies was the Dime Museum. This was the day of Barnums, What Is It, Zip the Missing Link, John Bass The Ossified Man, General Tom Thumb, The Steam Man, The Man Who Couldn't Stop Walking, The Man You Could Look Through and similar freaks assembled for you to see, that is if you were the dear public of that day, all for the price of a dime. The difference between the dime show and the Movie show is that the promoters of the Dime Show charged the public a dime to get in, but you spent a few more dimes before you passed out. This is something which the Movie Magnates never developed, the circus ability to take from the public. Once in a Movie show the showman extracts no more dimes. The Circus man gave the public Adgie and Her Lions, John T. Kelly the great Irish comedian, but they gave them rough boards to sit upon, or sawdust to stand in, and the floral decorations were mostly spittoons. Whereas the Movie showmen have given so much to the public, from persian rugs to powder rooms, nurseries for diapering the baby, super-pictures from stage and literary masterpieces which combine the efforts of the masters of all arts, that the public now feels that we approach the Era when the showman must give each patron of his theatre his money back as an indication of his community spirit and showmanship good-will, in other words it is the spirit of the give-away.

FIRST IN CANADA

In 1888, two Frenchmen came to Canada from France with a Lumiere moving picture machine which was exhibited at one of the dime museums or side shows on St. Lawrence, Main St., Montreal. Auguste Guay and Andre Vermet, as these pioneers were called, had but a few films to show and their efforts were not successful. Several years later a deal was made with the manager of Sohmer Park, Monsieur La Rose, whose popular amusement centre at Sohmer Park, was most successful. He showed one reel of film as a feature of his show. Monsieur La Roche was the leader of the orchestra at that time and we find that Doug. Cooper had a film exchange in Montreal, next door to the Casino, the latter which was run by Lawrence Sharp, on St. Catherine St., near St. Lawrence. Next door to Doug. Cooper's exchange was a shoe repair shop run by Louis Laemmle of the famous Universal Laemmle family.

VITAGRAPH BEGINS

About this time the George Kleine Co. went to Pathe, the Biograph, Selig, Edison shaped the beginning of the Vitagraph (V.L.S.E.). About 1903-04 B. J. (Bert) Applegath had a film Exchange handling "Imps"-"Powers", at the corner of Yonge and Richmond streets, Toronto, with Bill Barrett as general manager. Mr. Applegath also owned the Crystal Palace, Montreal.

Princess Theatre, Chatham, Ont., Opened Feb 1, 1909. Reading from left to right: In front of box-office, Harry McLean, operator; Harry Jones singer; Peter Karry and Mike Harris, owner.

"THE WHEEL OF LIFE"

But let us go back to that period beyond the memory of our Canadian Picture Pioneers, to 1870 and Alfred Cooper, who came to Canada from England with Clarke's Wheel of Life, a "heavy tin cylinder painted black and cut through vertically with about a dozen long apertures through which one could see." It rested on a pivot and was connected with a wheel by a belt, which in turn was made to revolve by turning a hand crank. There were a number of "reels", long narrow strips of thick paper on which was painted, or printed pictures, each picture just a little more advanced in action than the preceding one. This no doubt resembles in some respects the series of drawings from which are made up our present day cartoons.

We are told that the "Wheel of Life" is in the possession of a family in Toronto, the son of the Alfred Cooper who brought the device from England.

THE EDISON PICTURE

Peter Mark Roget, one of the first of the scientists to study motion as it appeared to the onlooker, is said to be responsible for the introduction of the Zoetrope. Further experiments were made in California, following which Edison invented a cylinder machine, about 1888, on which he made a motion picture with one of his mechanics, Fred Ott, as the subject against a scenic background.

George Eastman of the Eastman Kodak Company furnished the film which could be utilized for motion pictures; and Edison in partnership wth Eastman used the film to not only present objects and persons in motion, but to tell a story.

"THE PEEP SHOW"

In 1894 in New York City the first "Flickie" was shown on Broadway, you "peeped" to see the show for there was no device upon which the picture could be projected nor any machine for such projection.

In England it is said that W. F. Greene, a London Photographer was the father of the Movies, for in 1890 Greene showed the Royal Photographic Society a moving picture of traffic at Hyde Park which he and Mortimer Evans had made. Greene took out a patent for his invention in 1889.

PATHE IN CANADA

About 1890-91 the Countess D'Hauterville and her son visited Canada. The son was an operator and lectured on some Pathe films as he turned the crank of his machine. The films were fairy tales and were hand-colored. They were exhibited at convents, schools, colleges. The film was run into a box underneath the machine, later on a metal box was made into which the film was run.

THE KINETESCOPE

The Countess and her son toured through the United States and presented their films in variety theatres, playing a number of theatres on the Proctor Circuit among which was His Majesty's at Montreal. When the Kinetescope was brought to Canada by the Holland Brothers, Montreal was among the first cities to have its "peep show". You who remember the Edison invention called the Kinetescope, in 1894, will recall that there was a sterescopic enlarging hood against which you pressed your eye, gazing into a dark box which was illuminated at a certain time, and which revealed a moving picture on film.

SAM TYLER
High River, Alberta.

Canadian Picture Pioneers

FIRST EXHIBITION OF MOTION PICTURE

At West End Park, just outside of Ottawa in 1895, the Ottawa Street Railway Company using the Edison Kinetescope showed a series of short films with approximately a fifty footage. "Black Diamond Express" — "The John Rice and May Irwin Comedy Kissing Scene" were among the subjects shown. This is said to be the first exhibition of a motion picture in Canada. In 1905 John Griffith, of Toronto, while on a trip to the States, saw a motion picture; and instead of continuing his journey he returned to Toronto with the idea of showing motion pictures. Mr. Griffith had been associated with the Cole Brothers show, and other circus and medicine shows which toured Canada and the United States.

THE THEATORIUM

The site secured by Mr. Griffith was on Yonge Street, opposite the T. Eaton Company and just south of the present location of Loew's Theatre. The theatre was called The Theatorium and was about one hundred feet deep and seventeen feet wide.

The first picture shown was the one which Mr. Griffith picked up while on his journey to Chicago and with which he returned to Toronto cancelling his intended trip. The admission price was five cents and the operator had to find a spot from which he could work the machine.

People walked past the Theatorium wondering whether it was a respectable place to go in, but when the price was raised to ten cents the first movie fans began to feel that the place was good enough to go into. Mr. Stapleton was manager for Mr. Griffith and when the second Griffith theatre was opened it was called the Trocadero, and had a printing plant in the basement. The site was the north side of Queen Street west of Bay. Soon a third theatre, called the Auditorium was opened at the corner of Queen and Spadina, followed by the Lyceum on Yonge Street, opposite Temperance Street. All of these theatres in Toronto. Jess Applegath owned the Lyceum and later renamed it the Crystal Palace. He, also, had a Film Exchange and released "Imp" product. Bert Fenton had a Film Exchange on Queen Street East, over Belmont's Restaurant, called the Dominion Film Exchange. Variety and vaudeville was the popular entertainment and the vaudeville acts were presented in between the moving pictures. Michael Whitty was treasurer for Mr. Griffith but he doubled as sign painter for the Trocadero.

Greetings from

HARRY ALLEN

GRAND NATIONAL

to

Canadian Picture

Pioneers

GRIFFITH AMUSEMENT

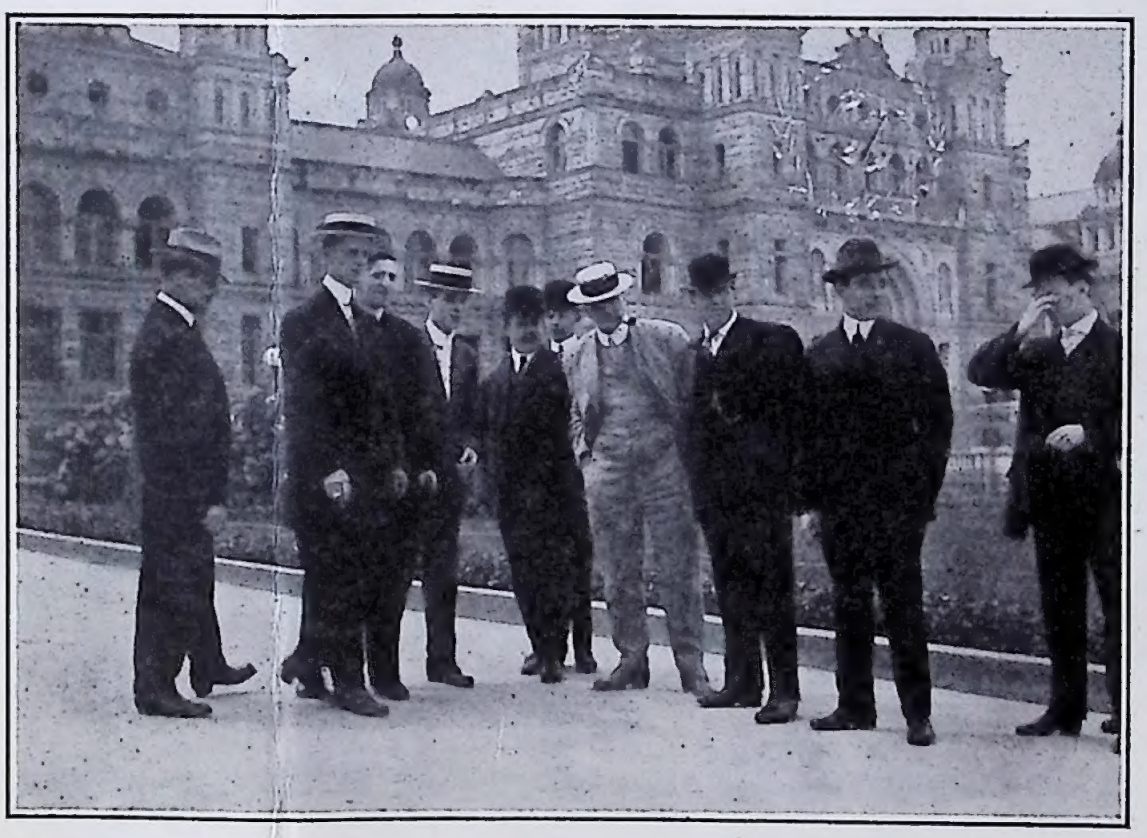
Mr. Griffith opened the Hippodrome theatre at the corner of Shuter and Yonge streets. Next door to the Hippodrome was a penny arcade; and the patrons of the Hippodrome passed through the penny arcade in making their exit. Mr. Griffith had the circus idea, he got them coming and going and the public liked it well enough to induce Mr. Griffith to turn the Casino into another picture house. The Vaudevite just opposite to the Hippodrome was Mr. Griffith's next theatre venture. This theatre was situated on the present site of Sellers & Gough, furriers. The Variety Theatre was next opened, on Queen Street, just East of Yonge Street, now called the Arcadian, and this theatre became the head office for the Griffith Amusement Company.

They tell a story of a woman singer who had a fishing rod with a line and hook, on which hook was a heart. The action of the song was to cast out the line into the audience. Mr. Griffith happened to be in the theatre when the singer was doing her act; and evidently he did not like the act, for he walked down to the stage and called out, "Young lady, you'll have to do your fishing elsewhere". I think they sent her to Cobalt for her next show. It was the custom to get rid of bad acts in this way. Acts usually opened at the Majestic, Toronto. If they were good they played the circuit, for Mr. Griffith then had theatres in Belleville, St. Catharines, Kingston, Brockville, Ottawa, Welland, Thorold, Hamilton, Sudbury, Cobalt, Sault Ste. Marie, etc. The act that was jumped to Cobalt after playing there, received a wire, "Sorry, cannot place you for next week, don't do anything until you hear from us." This kept the act quiet, hopeful that the circuit would find a play-date for it. The circuit was called the Hide Away Big Time, because it was in competition with Shea's Big Time. Acts which played the Big Time and had lay-offs, filled in their spare time on the Hide Away Circuit. The Griffith Vaudeville Circuit had twenty-two consecutive weeks booking which was considerable and a special inducement. The booking agent was Bruce Fowler, who also sold tickets at the Auditorium on Queen and Spadina. Mr. Fowler later became booking agent for McMann and Dee of Buffalo, later on he managed the Olympic Theatre where he became associated with Harold Franklin. From Chicago, St. Louis, Mr. Fowler left to take on an executive position with the Fox Wesco Theatres. At the present time Mr. Fowler has his office at the Four Star Theatre, Hollywood, California.

BEATRICE LILLIE

Peter F. Griffith, son of Mr. Griffith, managed the Griffith Vaudeville Circuit, and among the acts and players on their bills was Beatrice Lillie. I saw a program at Bill Stewart's which had three members of the Lillie family as performers. Muriel, a sister played the piano, Madame Lillie, Beatrice's mother was a prima donna and Beatrice was the soubrette. When the Griffith Circuit took over the Majestic Theatre on Adelaide Street, which was formerly Jacobs & Sparrows Opera House, the Majestic became the ace vaudeville house for the Griffith circuit. Later on the Majestic was taken over by Mr. N. L. Nathanson and was called the Regent, with Jack Arthur as leader of the Regent Orchestra; and a new atmospheric era for motion pictures began.

Walter Kennedy was one of Griffith's employees back in 1910. He sang illustrated songs at the Auditorium, Queen and Spadina. Between songs he ran the gramophone which was over the top of the box office, and was used as a ballyhoo outside of the theatre to get patrons in!



Motion Picture Delegation at Victoria, B.C., assembled for discussion of impending legislation, June 5th, 1912, reading from left to right: Mr. Christie, Majestic, Victoria; Mr. Ivan Shortcoat, Mission, North Bend; Bill Hansher, Maple Leaf, Vancouver; J. Holdsworth, Mutual Films, Vancouver; Mr. W. Carriveau, Grandview, Vancouver. In rear: F. L. Kerr, Edison, New Westminster; J. R. Muir Dominion, Vancouver; W. P. Dewees, Princess, Vancouver; Syd Taube, Canadian Film Exchange, and Mr. Meagher, General Films.

WALTER KENNEDY SINGS—

From the Auditorium, Walter Kennedy went as assistant booker to Bruce Fowler, at the offices over the Variety Theatre. Walter's next job was to manage Griffin's upstairs house in Welland, the Griffin's Opera House and then to Guelph.

Following the Guelph job, Walter Kennedy became salesman for Clarence Robson's film company called, "All Features". Mark Brock of Buffalo was in partnership with Mr. Robson.

Mr. Kennedy left "All Features" to join the General Film Company, which had its head office on King Street, opposite the old Princess Theatre. After the General Film, Mr. Kennedy joined Charlie Stephenson. Which reminds me that Mr. Stephenson went into business with Arthur Cohen and the late Elly Marks. They had a picture called "The Fire Brigade" which made a great deal of money, and "Mickey" with Mabel Normand, which ran for sixteen weeks at the Grand Opera House, on Adelaide St., the theatre from which Small, the theatre magnate, is said to have disappeared.

Walter Kennedy sang "Mickey" at each performance of the picture during its famous run. The picture packed the house despite the fact that Toronto had its history-making Street Railway strike.

EXHIBITORS DISTRIBUTING CORPORATION

I am reminded that Arthur Cohen and Elly Marks changed the name of the Stephenson company to the Exhibitors Distributing Corporation with offices upstairs, over the Rialto Theatre, at the corner of Shuter and Yonge Streets. I remember one day meeting Charlie Stephenson and asking him what he was doing. To which Charlie replied, "I have resigned from Exhibitors Distributing Corporation". Knowing that Charlie Stephenson had been responsible for getting "Mickey" etc. I said to him, "You mean you walked out and will get nothing for your interest?" "That's what I did," said Charlie. I was giving out free advice even in those days; and I told Charlie to retain his interest, but Charlie was so tempermental that he even "got mad" at money.

THE DIGEST

The Canadian Moving Picture Digest was published bi-monthly at Toronto, by the Dominion Printng and Embossing Co. A man by the name of C. H. Moody started the idea. Mr. Moody came from Montreal. He sold the paper to the Dominion Printing and Embossing Co., and Ray Lewis became the silent editor. The Universal Film Company had its offices on Richmond St., with Clair Hague as manager. The company was publishing a magazine called The Universal Bulletin, of which Bill Bach was editor. Raymond Peck later on became editor with Bill Bach. Mr. Bach wanted filing cabinets for photos and cuts, also a cabinet for other material; and Clair Hague believing that the expenditure would amount to a few dollars, told the boys to go ahead. They did, and spent a few hundred dollars, having special cabinets constructed. Clair Hague who used to watch the pennies as well as the dollars, nearly crawled into one of the cabinets when he received the bill. When he came to, he sent for Ray Lewis, and said, "Why don't you run a real paper, Ray, see here, I have a proposition for you, take the Universal Bulletin

THE LATE RAY PECK
Pioneer Digest Editor.

and combine it with your Digest." "How much for the paper?" said Ray. "You can have the paper for nothing," said Clair, "Only, you must take Raymond Peck as editor, Bill Bach is remaining with Universal." The Canadian Moving Picture Digest absorbed the Universal Bulletin and Raymond Peck remained with The Digest until Mr. B. E. Norrish who was to make films for the Canadian Government, made Mr. Peck an offer to come and supervise the production of these films. I had an interview with Mr. Norrish who wanted to know whether I thought Raymond Peck could do the job. I said he could and Mr. Norrish engaged him. It was the intention of Mr. Norrish to make a series of shorts and I named the first series "Seeing Canada". While I am on the subject of The Digest, this magazine remained a bi-monthly publication until Mr. George Weeks became general manager of Famous-Players Films Service, and the slogan, "If it's a Paramount Picture it's the best show in town" was being used. There was a contest to find the most suitable trademark and the trademark used by Paramount today was the prize-winner. Mr. Weeks suggested to Ray Lewis that The Digest become a weekly magazne in order to increase its value and service in Canada. I thought the matter over and saw that the idea was good. It was at this period that the name Canadian was added to Moving Picture Digest, but not without some misgiving, as I was under the impression at that time, that it would make the paper what is today called, a regional, whereas my ideas for The Digest was that it should be a national publication with an international circulation.

RAY LEWIS PURCHASES DIGEST

The Digest was purchased by Ray Lewis from Dominion Printing and Embossing Company. Later on Ray Lewis sold an interest in the paper to Exhibitors' Review of which George Williams was owner. When Mr. Williams decided to sell his interest to another American publication, I bought Mr. Williams' interest in The Digest back. At that time Ray Lewis formed The Motion Picture Theatre Owners of Canada, in affiliation with the Motion Picture Theatreowners of America. Sydney Cohen and Harry Davis, both of whom have since passed away, Pete Woodhull and a number of leading American Independent exhibitors came to Canada for the Theatreowners first meeting. over which Mr. John Brady presided as president. The Digest became the official organ of the M.P.T.O., but at the time of Mr. Williams' interest in The Digest, the original idea of keeping the Digest a national film magazine was again the policy advocated. The M.P.T.O.A. had as its staunchest supporter, John C. Brady, owner of the Madison Theatres, which he had built on Bloor Street near Bathurst, the first theatre in that neighborhood, and operated by his sons today. Members of the M.P.T.O.A. leased, or sold their theatres, some affiliated with F.P. and The Digest removed from its masthead, "official organ of the M.P.T.O.A." Several other moving picture magazines were started in Canada, but the field for such enterprise by way of making profits was limited, and all of the magazines, with the exception of The Digest, ceased publication. The Digest has been in publication since 1915, a pioneer film enterprise among the pioneers.

SELZNICK PICTURES

To return to Walter Kennedy, he joined Mr. Phil Kaufman when Mr. Kaufman organized the Selznick Pictures with offices over the Grand Opera House. Selznick pictures were absorbed by Regal, and Walter Kennedy joined Clair Hague of Universal, the latter company which then had offices over Simmons Florist Shop at the corner of Yonge and Elm Streets, Toronto.

RAY LEWIS
I BET I CAN YELL LOUDER THAN YOU
CUT BY CENSORS
SPARKLING ARTHUR JAMES
ONCE A GENTLEMAN ALWAYS A GENTLEMAN. "YOU WIN"

Canadian Picture Pioneers

CANADIAN EDUCATIONAL

Film Booking Office which distributed its product through Canadian Educational, at the time that Oscar Hanson had the idea to make Educational a general film distributing company of many trademarks, including British Films, had its offices at 277 Victoria Street, Toronto. Walter Kennedy joined the Educational and has been associated with Oscar Hanson since that time, being at present in charge of publicity for Empire-Universal.

CLAIR HAGUE

While on the subject of Empire-Universal, I glance through the biography of Clair Hague, one of the first pioneers of motion pictures in Canada. Clair Hague has been associated with Universal Pictures since 1913, when Universal took over the Canadian Film Company and called it the Canadian Universal Film Exchange. He was General Manager of Universal until August of 1937, when Universal product was taken over by Empire-Universal Film Company Ltd. He has continued with Universal Pictures as the Canadian Representative since that date.

HYPNOTIST AND MIND READER

Clair Hague is one of the best known men in the film industry in Canada. In 1901, he was touring with the Empire Hypnotic Vaudeville Company, as Hypnotist and Mind Reader. No wonder he always know how much money to ask an exhibitor, he read their mind and then hypnotized them. In 1902 he was assistant to Jack Lee and did a burlesque magic act with Brantford Minstrels. In 1903 Mr. Hague was with Dr. L. R. Lee's Medicine Show as Motion Picture Operator, following which he had his own Motion Picture Show playing Chatham, etc. In 1904, Mr. Hague was with the Fontaine-Manley Carnival Company opening his tour at Sarnia and touring through Canada. In 1905-6, Mr. Hague was with the E. R. Benjamin Shows and Patterson Carnival Company. In these days the showman took his machine and films out on the road showing his pictures in the varous towns just as long as the business was good. The "store show" then came into existence because a vacant store could be utilized by the showman for the presentation of his films. John C. Greene of Ottawa, a medicine and magic showman, still alive and still working, had the first travelling moving picture show. It was customary to rent chairs for patrons from undertakers, and when John C. Greene operated his store show he had to do without the undertaker's chairs whenever there was a funeral, therefore, the patrons were obliged to stand.

CONGRATULATIONS BOYS!

But I defy anybody to get a word in with Haskell Masters and Ray Lewis around.

JOHNNY COHN

"THE ALLENS"

In 1906, Jule and J. J. Allen who were living in Bradford, Penn., saw that the nickel show was proving popular entertainment. Mr. Barney Allen their father had a jewellery shop, but was convinced that the nickel show was a better business. Mr. Jule Allen who had left school when he was about seventeen, heard that at Hamilton, Ontario, factories were going up which would give employment; and that there was no nickel show there. He decided to go to Hamilton, Ontario, to see if he could rent a store. Hamilton was then a town of about fifty thousand. Mr. Jule Allen found it impossible to get an empty store in Hamilton and took the train for Bradford, Ontario, thinking that the similarity of name with his own home town might bring luck. Brantford had no Movies and on Colbourne Street, which was one of the town's main streets, Mr. Allen found an empty store and rented it, calling the store the Theatorium. At one end of the room a white sheet was tacked on the wall, on a rough board frame, at the other end of the room was the machine. A few hundred chairs were obtained from an undertaker and the career of The Allens in motion pictures began. The show was continuous, admission five cents, the attendance increased and soon The Allens built the Wonderland Theatre at a cost of a few thousand dollars. The chairs failed to arrive for the opening, so chairs were again borrowed and placed along one side of the theatre, the first patrons getting the seats, the others had to stand. Harry de Kane was brought from Detroit to sing Illustrated Songs at $35.00 per week, and The Allen family said they never heard of such a salary, and just for singing. The second theatre venture for The Allens again proved so successful that a third theatre was opened at Brantford, by Bill Karry, who came from London, Ontario. Ernie Moule sang the illustrated songs and his wife played the piano. This is the same Karry of Bowling Alley fame.

BEN CRONK

Ben Cronk who was born in Brantford, Ontario, joined The Allens when they opened the Theatorium, Mr. Cronk operated the machine and later the Wonderland. In 1909, Mr. Cronk, Sr., purchased these two theatres from the Allens, the Theatorium was wrecked by a gas explosion, and on the death of Mr. Cronk, Sr., Mr. Ben Cronk sold out his interest in the Wonderland and rejoined the Allens at the Gem Theatre. In 1910 Mr. Cronk went to Calgary to operate at the Monarch. Later on he managed the Monarch the Rex and the Allen Theatres in Calgary, supervising the equipping and openings of the Allens' Western Theatres.

In 1917, Mr. B. Cronk returned to Toronto to open the Allen Theatre at Richmond and Victoria streets, and supervised the opening of all the Allen Theatres in Ontario, in Quebec, at Cleveland, etc., later joining the Famous-Players in 1923 as Theatre Supervisor. Ill-health forced Mr. Cronk to resign his position, until 1925 when Mr. Cronk formed his own company specializing in theatrical advertising and displays.

ALLEN CIRCUIT

Returning to the career of the Allen Bros., during the space of a few years Mr. Barney Allen, their late father, and Jule and J. J. Allen, later on Herbert Allen had a chain of theatres from coast to coast in Canada, they had two theatres in two of the most important cities in the United States, and were interested in a theatre proposition for England, in 1919, when the depression slump began to hit the markets and to upset the economic equilibrium of the world.

LIGHTNING BOY CARTOONIST

Mr. Ben Cronk, who comes from United Empire Loyalist stock and who is of Irish and Dutch ancestry, started in show business at the age of fourteen, booked as the Lightning Boy Cartoonist with the Brantford Minstrels, with which Clair Hague was associated. Later on, Mr. Cronk joined his talents with those of Clair

CANADIAN UNIVERSAL FILM COMPANY
Richmond Street, Toronto.

Hague, who was known as The Boy Hypnotist and together they formed The Empire Hypnotic Vaudeville Company, which was later absorbed by Dr. Lee's Medicine Shows, travelling through Ontario in 1906.

In 1907 Clair Hague joined the Allen Amusement Company at Brantford and operated the Theatorium and Wonderland Theatres. In 1909, Mr. Hague joined the Kleine Optical Company at Toronto, later taken over by General Film Company. In 1912 Mr. Hague opened the Canadian Film Company at 32 Queen Street East, Toronto, and in 1913 this company was taken over by Universal Pictures.

It is of interest to note that one of the companies which played Brantford was the Marks Bros.

BRITISH FILM MARKET

The British Film Market in Canada is of particular interest because its pioneering in Canada was the work of Canadians, the British producer and distributor being more interested in an endeavour to secure an American market. British pictures which were sold to American companies, and a few of them were sold, had their titles and place of origin eliminated, for the product thus released became a part of the program of the American companies which purchased these pictures. British producers, in selling American rights for British pictures, included Canadian rights. Sam W. Smith, who was associated with The Allen interests in Canada went to England and became the London representative for The Allen Interests purchasing for this company several of the biggest money-making British Films which were released in Canada. Lord Beaverbrook, who was then in England, and interested in a chain of moving picture theatres, made the deals for the British Government on the propaganda pictures which were made with the Government and under government subsidies during 1915. "The Battle of the Somme", "Marne", "Ypres" were among the pictures purchased by The Allens at that time for Canadian distribution. They proved very successful and the interest in Canada, for the establishment of a British Film Market developed.

"THE BETTER 'OLE"

Ray Lewis and J. J. Allen had several discussions concerning the possibilities of a British Film market in Canada; but it was difficult to persuade the British producer and distributor to sell British Pictures to Canada direct. The British Producer was interested in the Canadian Market, but made it impossible to purchase British pictures for Canada other than through the American market. The situation was paradoxical; and it was not until Ray Lewis as special European Representative of Messrs. Jule and J. J. Allen left for England at the close of the war that a campaign for direct buying as between Canada and England on British Pictures was put forth. The Kinematograph Weekly, one of England's oldest trade magazines co-operated with Ray Lewis and published a series of articles written by Ray Lewis and which stressed the importance of a film trade relationship between Canadian distributors of film and British producers. It is interesting to note that when "The Better 'Ole" was brought to Canada, only J. J. Allen and Ray Lewis thought it would be a money-maker, the rest of the Allen family turned thumbs down on it, and so did everyone else in the Industry in Canada. It was a poorly-made picture, but its comedy scenes were priceless and "'Ole Bill" became one of Canada's screen favorites. The picture made so much money that Ray Lewis purchased about fifty British pictures for The Allens, some of which were good, many of which were bad, but we took the good with the bad; and on the whole it was a profitable adventure. Basil Horsfal established an exchange for the distribution of British Pictures, and brought "Alf's Button", another big British success to Canada. Then there was a veritable deluge of British Pictures, and some of them were the world's worst. These killed the market for British Pictures in Canada and the exhibitors would not touch them. All you had to say was that the picture was British to drive the patrons away. The Betty Balfour pictures were successful, the "Squibs" series caught on, until the producers wore out their theme, then Betty Balfour ceased to draw.

GERMAN INVASION

I saw a picture with Pola Negri, as Madame Du Barry and Emil Janning as the French King. It was made in Germany and was a big picture in those days. It showed in Paris following the War. I advocated its purchase by The Allens for Canada, but when it was screened at the Allen Theatre, now The Tivoli, and the Daughters of the Empire were invited to the private screening, they called it German propaganda, and Ray Lewis a German spy for introducing it. Ben Cronk who was then manager of the Allen was worried; and the picture's opening was postponed. We called the picture "Passion". The agitation in respect to this picture was such that the Censor Board banned German pictures for Canadian distribution for over a year. The picture was finally purchased by First National for American distribution, Canadian rights included, and was in the million dollar class for earning power. Pola Negri and Emil Jannings received American picture contracts and became leading stars on the American screen.

At this time the German-made picture began to find its way into the American market and to Canada, and it is to the German-made film that we must give credit for the introduction of new fields in screen technique and photography. Ray Lewis advocated an affiliation between German-producers and British producers, for the British picture lacked what the German picture had, the art and technique of the screen. There was a sentiment in England to keep foreigners out of British production; and the Americans who bought at a good price anybody and everything that could and would develop a greater American Motion Picture Industry went after German affiliations, artists and producers; and some of the biggest successes which American pictures had were the direct result of such foreign assimilation and affiliation. Canada played all of these pictures.

JAYDEE WILLIAMS

It was not until J. D. Williams (Jaydee) went to England to organize the British International Film productions at Elstree, that British pictures again came into their own in Canada. (Jaydee) opened an exchange in Canada, World-Wide with which Syd. Taube was associated. "Jaydee" persuaded Mr. Adolph Zukor to help finance some British productions, because finance for British films in England was as scarce as the proverbial "hen's teeth". The British looked on the production of Motion Pictures as a highly speculative venture. Theatres received better support and British financiers became interested in acquiring theatres in the U.S. and in Canada. It was about 1920 when Lord Beaverbrook said, "I have five million dollars to put into theatres in Canada." J. J. Allen was then in England and a deal for British capital was being made by Ray Lewis with one of the most conservative British financial houses in Canada. American film interests were interested in promoting theatres in Great Britain, but there was exhibitor — and public opposition to the idea. A deal was almost made, whereby, The Allens were to sell a fifty percent interest in their Canadian chain of theatres to this British Financial house. I dare say it can now be told, the House of Raphael, in the classification of the House of Rothschild.

LORD BEAVERBROOK

The Beaverbrook deal was also being considered and the acquisition of the Alhambra site in London, was to be the beginning of an Allen British chain of theatres. Mr. Harry Brouse, who was an original franchise holder of First National, had a substantial investment in the Allen Circuit, Mr. Chisholm of the Bank of Commerce had an interest, through his banking affiliation; and the Beaverbrook deal was turned down, although it was a fifty-fifty deal with everything left in the hands of The Allens.

J. J. Allen received a cable, not to go through with the deal, by this time the Raphael deal which Ray Lewis promoted and which would have given The Allens five million dollars, also, had been eliminated in favour of the Beaverbrook deal. Ray Lewis went to Paris and interested a leading French banker on a fifty-fifty deal with The Allens for theatres in France. Had The Allens not turned down the Beaverbrook deal the motion picture industry in Canada would have been written differently.

N. L. NATHANSON

In 1920, Ray Lewis, in an interview with Mr. N. L. Nathanson, repeated to him that Lord Beaverbrook had said when The Allens turned down his offer, that someone would get his five million dollars for theatres in Canada. You know the rest of the story, Famous-Players Canadian was formed, it was underwritten by the Beaverbrook interests in Canada for four million dollars. Adolph Zukor invested one hundred thousand dollars and gave the company the Paramount Pictures Franchise for eighteen years. The Allens formerly owned this franchise. Eventually, The Allen chain of theatres, with the exception of some of the theatres which were controlled by independent in-

Here's To The Pioneers . . .
Compliments of
B & F THEATRES

Canadian Picture Pioneers

terests, were purchased by Famous-Players. Mr. Barney Allen retained a chain of theatres in the Ottawa Valley and with this circuit of small theatres The Allen Bros. began again to build up their film interests. Later they made an affiliation with the Famous-Players, obtained a franchise for Canada for Columbia Pictures, the latter company which has been developed under the supervision of Louis Rosenfeld to a major position among the distributing companies here. Today, The Allens have a circuit of approximately thirty-four theatres in Canada and are building acquiring and improving their theatre holdings. The sons of The Allens have grown up and are taking their place in the motion picture industry here, with the other sons of pioneers, who started a moving picture industry in Canada. An industry which has brought millions of dollars into this country, helped in publicizing it, in developing Canada, giving employment and business to millions of Canadians, as well as helping to establish the friendly business relationship in trade which exists between Canada and the United States.

"TRADE FOLLOWS FILM"

There is no doubt but that the Film Interests in Canada have had some voice in the trade treaties and considerations of reciprocal advantages which Canada and the United States enjoy. Canada has also been the connecting link, through its screen, of selling Great Britain to the United States.

To return to Columbia Pictures, and Louis Rosenfeld, Mr. Rosenfeld started in the picture business in 1912, while he was still going to school, as an usher at the Monarch Theatre, Calgary, during evening performances. In the summer of 1913, having obtained his matriculation, he went into the shipping department of the Canadian Film Exchange, operated by The Allens and which at that time was distributing Universal Pictures. He continued working nights at the Monarch Theatre, as usher. When The Allens sold their Canadian Exchanges to Universal, Mr. Rosenfeld took over the booking and shipping at the Calgary branch of Universal. Mr. Rosenfeld states that he believes this was about 1913, a date corroborated by Clair Hague, the latter who became general manager of Canadian Universal Film Exchange. Mr. Rosenfeld resigned to take up a Law course and was articled in a Calgary Law Office. In 1914, with the outbreak of War, Mr. Rosenfeld gave up his legal career and returned to the film business as salesman in Western Canada for Famous Players Film Service, which company was operated by the Allens and which handled Famous-Players pictures. The story of Columbia Pictures, with which company Mr. Rosenfeld became associated, brings into this company Mr. Arthur Cohen, Mr. Henry Nathanson, Mr. Jules Lavine (Laine) and The Allens. When Columbia pictures were first introduced to Canada they were nicknamed by exhibitors, "The Cream of The Crap". In the space of a decade they have climbed among the first-class productions now being released in Canada. The great director Capra and the astute management of Joe Brandt, Harry Cohn Jack Cohn, the American triumvirate of Columbia Pictures, gave to the trademark values which were marketable in Canada. Who can forget Grace Moore's screen comeback for Columbia in "One Night of Love". Followed, in the language of the picture pioneer days, by that "colossal" success, "It Happened One Night", not overlooking, May Robson in "Lady For A Day", etc., etc. One year Columbia took all of the Academy Awards for best story, direction, stars, etc. It was an achievement for one of the little picture companies in competition with the majors for the same honours.

SYDNEY B. TAUBE

I am reminded of Sydney B. Taube, another pioneer, who has forgotten to "be his age" or look his age. Mr. Taube started in 1899 with Howard Dunn, who took over the candy and song book concession at the Bijou Theatre, Queen St. West, Toronto. The concession had been previously operated by Charles Stephenson, who was at that time associated with William (Bill) Stewart. Mr. Taube was still going to school, but working for Howard Dunn at the same time. In summers, Mr. Taube worked for the Elite Concert Company a unit operated by Maurice M. Taube, his brother, and Harold Lloyd. This reminds me to add that the business methods of Messrs. Taube and Lloyd were a forerunner of the policies prevalent today, Messrs. Taube and Lloyd operated their show on guarantees and percentage terms. When Harry Cohn came to Toronto from Chicago to open up the Kleine Optical Co. at 37 Yonge Street. Syd Taube went out West for this company and then was employed by the Canadian Film Exchange in 1910, Calgary office. Mr. Taube was transferred by The Allens to Vancouver and in 1911, became manager of that office.

When The Allens sold out to Universal, Mr. Taube remained with the company and was transferred to the Montreal office in 1915, remaining there until the Regal Films was organized at Toronto, when Syd Taube was made Toronto Manager. In 1917, Syd Taube opened the Vancouver office for Regal and appointed Bill Hansher as manager, with Daniel Freeman as salesman.

THE SCHUBERG BIOGRAPHY

Let us leave Ontario for a little while and travel back to one of our earliest picture pioneers, John A. Schuberg again. The career of this pioneer is so interesting as he has recorded it, that I am going to avail myself of the opportunity of quoting from Mr. Schuberg's own biography which he so kindly sent on to me.

"I was married on New Year's Day of 1898. The year of the Klondike gold rush. December found us in Vancouver, Canada. At this time Edison placed on sale the motion picture machine called Kinnetograph and made short film subjects of the Spanish American War, showing the burial of the Maine victims, the Battle of San Juan Hill, the charge on Spanish block forts by Roosevelt Rough Riders, and the Battle of Matanzan. The balance of the show was made up of slides on the war and other subjects. I rented a store on Cordova Street, then the principal street in Vancouver. Sent for the outfit and opened my first picture show that was advertised as THE WAR SHOW with ten cent admission. The people did not flock in as expected so decided I needed a ballyhoo. I got the loan of a bass drum for cannon effect, bought a large sheet of metal for war effect, and a pistol for gun firing. With the front door open the noise could be plainly heard outside and I started doing business at once, filling the store every day for two weeks.

"Following the store show early in 1899 I barnstormed the show along the Canadian Pacific Railway east towards Winnipeg. The first stand was Ashcroft, B.C., the great Carribou country. The town had a small light plant that was also used for pumping water in a tank for water supply on certain nights. This had to happen the night of my show, and the light was so poor I had to give up and refund the people's money. The next stand was Kamloops, B.C., then a big sheep centre and Railroad town. The railroad then ran through the centre of the main street. There was a sidewalk on one side, which had nearly all the stores. The hall was over a printing shop on the opposite side. I billed the town for Saturday night. At 7.30 I opened for business, at 8 o'clock not one person in the hall. Lots of people parading up and down the sidewalk, and did not even look my way. There was a balcony at the front with double doors leading to it. I moved the machine out on the balcony, started grinding the machine and lecturing as though there was an audience. The light from the lamp house and my lecture attracted attention and it wasn't long before a few crossed the street to the hall and bought tickets, and in about fifteen minutes the hall was full and I had to stop selling tickets. The reaction on the audience at the first sight of motion pictures was not so pronounced as one would expect. Just a darn good show and very little comments about the machine.

In the Good Old Days: Manny Brown, Matt Kaufman, M. H. Hoffman, Syd. Taube, Tom Bailey and Clair Hague.

"I decided that barnstorming would not be profitable enough, so we jumped through to Winnipeg from Kamloops. Street Fairs were just becoming popular, so I decided pictures could be shown under a black tent, so we stayed in Winnipeg until we got a black tent outfit together, and inaugurated what was known as the WAR SHOW for street and state fairs, and was perhaps the first to make big money with motion pictures. Money came in so fast it almost turned our heads. The following year we bought a picture called A VOYAGE TO THE MOON, made I think in London or Paris by a firm named MEILIE. A fantastic subject and proved as profitable as the WAR SHOW. We changed the name to A TRIP TO THE MOON. Had large side-show banners and the show was featured on a par with MILLIE CHRISTINE the Double Woman.

"Season of 1902 we started out again with the black tent, this was the year of the eruption of Mt. Pelee and Edison made a reproduction of it on about five hundred feet of film. I had my order in even before the picture was finished. Had a front made for the tent representing a mountain peak with a stove pipe at the back running up to the peak for shooting sky rockets, Roman candles and clouds of smoke. We received the print in time for the Knights of Pythias Carnival at Kokomo, Ind., June 17th., 1902. I still have a letter written by Mr. R. L. Jacobs, secretary of the carnival, praising the show. But even at this stage of motion pictures the public was surprisingly little concerned about what has proven one of the world's greatest inventions. Just a good show. Of course this picture was staged and not from the real eruption. But many thought it real.

"Fall of 1902. We now come to the birth and inauguration of the Moving Picture Theatre. I may not have been the first, but I have records to show that I opened the EDISON ELECTRIC THEATRE on Cordova Street, Vancouver, Canada, (where the Manitoba Hotel now stands) in the month of October, 1902. So far as I know I was the first to open in Canada. However, the theatres of these days were not exclusively pictures, there was not enough product, and short subjects from 100 to a thousand feet. So the shows were made up with pictures and Vaudeville acts. But it was the pictures and illustrated songs that drew the crowds. Educational, Comedy and trick photography was the rule.. The first story film I think was THE GREAT TRAIN ROBBERY, two reels made by Edison and proved a great hit and moneymaker right from the start. If you saw it today you would think it a comedy.

"In the summer of 1903 I decided to open a similar house in Winnipeg, and sold the EDISON ELECTRIC to Fred Lincoln of Seattle, who had opened that year the EDISON THEATRE in Seattle, and later became associated with Sullivan & Considine Circuit of Pictures and Vaudeville.

"On arriving at Winnipeg I found a suitable storeroom with a very high ceiling, it was being vacated by Thomson & Son, undertaking establishment, for a new building. My father-in-law, Mr. Burrows, joined me at this stage, and at this time and since entering the show business I was known under the name of NASH. So it was at this time the firm of NASH & BURROWS started what was to become known as the Nash Circuit, with houses, The Unique, Winnipeg, The Bijou, Duluth, Minn.; The Bijou, Superior, Wis.; The Unique, Eau Clare, Wis.; The Bijou, La Crosse, Wis.; The Avenue, East St. Louis, Ill., and The Majestic, Indianapolis, Ind., and alligned with the Unique, Minneapolis, Minn. I could tell some very interesting sagas during the establishment of this storeroom circuit which in two years developed into modern picture houses. We played many acts that later became famous, such as Al. Jolson and Charlie Chaplin. I remember an interview with Mr. Jolson in his dressing room at the Bijou, Winnipeg, in the year of 1906. During our talk he asked me if I thought he was good enough to break into New York. I answered, you have stolen the show on this circuit, I can see no reason to doubt your success in New York. I was paying him $75 per week which was about the top for a single those days. Played Chaplin in an act called Karno's A NIGHT IN AN ENGLISH MUSIC HALL with ten or twelve in the company. The act was paid $500 per week, so Charlie could not have been drawing more than $100.

"The circuit at this time was booked by the International Booking Office in Chicago with Chris Brown in charge, and later taken over for the Sullivan Considine Circuit. In the early part of 1907 I met Mr. Considine at Minneapolis and he informed me that henceforth all houses booked by their office would have to pay a booking fee. The system later became a big money racket at the expense of the theatre owners and the performers. I flatly refused to pay the fee. Being an independent circuit I was forced to open my own booking office in the Tribune Building, Chicago. This was short lived, however, as Mr. Considine came to Chicago and asked me what I wanted for my circuit. I named a price, he said okay, here is a draft for one hundred thousand dollars on account and the deal was closed. This netted a nice little fortune for those days, for myself, Mr. Burrows and C. E. Vanduzee of Minneapolis, and the first in the Film Distribution in that city. A quick thinker, Mr. Considine, and a wonderful man to deal with, knew what he wanted and willing to pay for it.

"In 1908 I opened my first **exclusive** picture theatre in Winnipeg. My partner and father-in-law, Mr. Burrows, having retired after the sale to Sullivan & Considine. This was also a storeroom converted into a theatre and called the Dreamland. In 1910 I built my first picture theatre from the ground up, called the Province in Winnipeg, 40 x 100 feet, seating 650. Later leased 16 feet of adjoining property and enlarged seating capacity to 900. This was before the full length feature dramas, showing Edison, Selig, Lubin and Biograph subjects, and in the days of the advent of Charlie Chaplin, William Hart, Bronco Bill, Mary Pickford, John Bunny, Flora Finch, Maurice Costello and others.

"The first full length feature story to be filmed in my memory, was made by the Biograph Company, THE MAN ON THE BOX with Mary Pickford, and as near as I can remember, it was the year of 1911. The old Province is still running and is now called the Rio. This house during its life has netted several snug fortunes, and has paid into the industry (production) more than a million dollars. And until 1917 was the leading picture house of Winnipeg.

"In 1914 I moved my family to Vancouver, B.C., and have since made that city my home. In 1916 I joined hands with W. P. Dewees, then one of the pioneer theatre men of British Columbia. Operating at that time the Rex, which incidentally was about the finest and best equipped picture house in Canada. And still is considered a first class theatre. The following year we became two of the original franchise members of the First National organization, promoted by Mr. J. D. Williams. Had this organization continued to carry out Mr. William's original plans, the production and exhibition map would have a much different appearance from what it has today. I was present at a meeting called for all franchise members in New York when a demand was made by Charlie Chaplin for an increase on pictures he had agreed to make for First National. The increase was voted down by an overwhelming majority, which was in my opinion, and proven so later, the biggest piece of stupidity I ever saw perpetrated in the show business. This one act on the part of the First National members, caused the formation of the United Artists, and loss to First National of its greatest power. Mr. Dewees and myself having the franchise for Western Canada, called a meeting for Western exhibitors at Calgary, Alberta. Mr. Dewees read off the product to apparent half-hearted listeners, Mary Pickford Pictures, D. W. Griffiths Pictures, Fairbanks Pictures, and named the price on each. No one stirred. And then we came to Chaplin's Pictures. Instantly everyone in the room was on his feet and around the table. Such was the drawing power of Charlie Chaplin in those days.

"In 1919 I sold all my theatre interests to the Allen Theatre corporation and bought myself a fruit ranch in British Columbia, and became a rancher. No Dice. Joined Mr. Dewees again in 1921, sold again in 1924 to Famous Players Canadian Corporation. Signed to stay out for ten years. Ranched again, later tried Dramatic Stock, but it seems pictures was my line. Back again operating the old Province and Bijou in Winnipeg.

"50 years ago I decided to quit hard work. Started to be a showman, and found plenty of work. But work that didn't seem hard. Travel, adventure and excitement. Started with nothing and may end with nothing. But with no regrets. Mine has been a happy life. Raised five children, now grown up and on their own. Two lovely grandchildren to make our last few years interesting. Wife, myself and all are in the best of health. Thank You Democracy. Thank You Canada. Thank You U.S. and THANK YOU FRIENDS."

PALMER AND LEWIS

There is a reference in Mr. Schuberg's biography to the Sullivan & Considine Circuit. Ray Lewis did an act on that circuit, and the Pantages Circuit, billed as Palmer & Lewis in "Footlight Flashes". This followed a tour in Shakespearean and Classic repertoire in which Ray Lewis starred in her own company. There was a Mr. Nelson B. Shaw who took his students yearly on tour from Toronto. Ray Lewis was a student of dramatic art at the Toronto Conservatory of Music and was selected to play "Cigarette" in "Under Two Flags". After the show there were parties and the press was invited to meet the star, but the star was sent to bed, much to the amusement of the press who thought it was a publicity stunt. While playing at Calgary, Ray Lewis met Mr. and Mrs. J. J. Allen, J. J. for the first time, but Mrs. J. J. and Ray Lewis had been girlhood friends. The store show which The Allens were running at Calgary was a gold mine, but I can remember J. J. saying to me, "What do you think we pay a month in rental for this

(Continued on Page 14)

Twenty Five Years Ago Tom Mix...

TO DAY

GENE AUTRY

"South of the Border"

NEW BOX OFFICE RECORDS MADE FROM
HALIFAX TO VANCOUVER

NOW BOOKING

"Rancho Grande"

NOW IN PRODUCTION

"Gaucho Serenade"

GENE AUTRY PRODUCTIONS

with Popular Top Song Hit Titles

Buy Republic Pictures Now

RELEASED IN CANADA BY

EMPIRE UNIVERSAL FILMS

LIFE MEMBERS

Where They Started - - - Where They Are

JULE ALLEN—Premier Operating Corp., Toronto. Started as owner of a theatre in Brantford, Ont., in 1907.

HARRY J. ALLEN—President, Grand National Films Ltd., Toronto. Started as employee, Jule and Jay J. Allen Interests, Calgary, in 1911.

HERBERT ALLEN—Premier Operating Corp., Toronto. Started with the Allen Theatres Ltd., at Brantford, Ont., in 1912.

EARL ARMSTRONG — Supervisor Projection and Sound, Hanson Theatres Corp., Toronto. Started at the Colonial Theatre, Toronto, in 1911.

JACK ARTHUR—District Supervisor, Famous Players Corp., Toronto, Ont. Started with Griffin Amusement Co. at the Majestic, Toronto, in 1911.

W. A. "BILL" BAILLIE — Manager, Adelphi Theatre, Toronto. Started his own theatre Toronto, in 1913.

JULES BERNSTEIN—Manager, Loew's Theatre Toronto. Started with Loew's Inc., New York City, in 1907.

MITCHELL BERNSTEIN — Maritime Film Co., St. John, N.B. Started with All Features Ltd., Montreal, in 1915.

SAMUEL BLOOM—Managing Director, B & F Theatres. Started at the Academy Theatre, Toronto, in 1910.

JAMES A. BOYD — Manager, Granada Theatre, Toronto. Started at Model Theatre (now Granada), Toronto, in 1914.

BILL BRADY — Madison Theatre, Toronto. Started at the Madison, in 1913.

M. A. "MANNIE" BROWN — Branch Manager, Paramount Film Service, Montreal. Started with John Griffin in 1910.

WIN BROWN — Regal Films Ltd. Started with General Films, Toronto, in 1915.

JOHN J. BURNS — Audio Pictures Ltd., Toronto. Started as Censor Ontario Censor Board, Toronto, in 1914.

ROY BUCKLEY — Director, Amusements Revenue Branch, Parliament Bldgs., Toronto. Started at the Theatorium and Lyceum Theatre, Toronto, in 1906.

JACK BUTLER — Imperial Theatre, Moncton, N.B. Started with Mutual Film Co. Toronto, in 1915.

J. BEN CRONK — Cronk Art Publicity & Display Service, Toronto. Started at the Theatorium, Brantford, Ont.

W. H. CUZNER — Casino Theatre, Sydney Mines, N.S. Started at Sydney Mines in 1907.

THOS. B. DALEY—Manager, Imperial Theatre, Toronto. Started with Bennett Theatrical Enterprises at St. John, N.B., in 1907.

ROBT. J. DAWSON — Plaza Theatre, Vancouver, B.C. Started at the Kitsilano Theatre, Vancouver, in 1913.

CHARLES DENTELBECK — Supervisor of Projection, Famous Players Corp. Started at the Avenue Theatre, Queen and Spadina, Toronto, in 1909.

LEO M. DEVANEY — Canadian Manager, RKO Radio Pictures, Toronto. Started at Shea's Victoria and Hippodrome Toronto, in 1912.

S. J. "MICKEY" DUNNING — Managing-Director, Standard Amusement Co., Verdun, Que. Started as Exhibitor of "San Francisco Earthquake" at Toronto in 1906.

EDWARD ENGLISH — Branch Manager, 20th Century-Fox Film Corp., Montreal. Started at the Nickel Theatre, Montreal, in 1908.

ALEX ENTWISLE — Entwisle Theatres Ltd., Edmonton, Alta. Started at the Bijou Theatre, Edmonton, in 1910.

JOHN J. FITZGIBBONS — Vice-President, Famous Players Canadian Corp. Started with Archie L. Sheperd at Meriden, Conn., in 1906.

SAMUEL FINE — B & F Theatres, Toronto. Started in Toronto in 1911.

JOE FRANKLIN — President, Franklin-Herschorn Theatres, St. John, N.B. Started as Manager, Gaiety Theatre, Port Arthur, Ont., in 1911.

GEO. GANETAKOS — Managing-Director, United Amusement Corp., Montreal. Started in 1910.

JOSEPH A. GARBARINO — Odeon Theatre, Toronto. Started as Manager of Odeon, Toronto, in 1913.

HARRY GINSLER — Iola Theatre, Toronto. Started with Greater New York Film Rental Company, New York, in 1906.

SAM GLAZER — Toronto Branch Manager, United Artists. Started at the Majestic Theatre, Toronto, in 1905.

WALTER H. GOLDING — Manager, Capitol Theatre, Saint John, N.B. Started with Keith & Albee's Nickel Theatre St. John, in 1907.

H. R. "SLIM" GORDON—Projectionist, Capitol Theatre, Regina, Sask. Started with J. D. Watson at the Capitol, Regina, in 1909.

ARTHUR GOTTLIEB — Film Laboratories of Canada, Ltd., Toronto. Started with Cristal Film Co., Claremont Park, New York City, in 1914.

FRANK H. GOW — Famous Players Corp., Vancouver, B.C. Started as owner theatre Broadway & Main Sts., Vancouver, B.C., in 1911.

FREDERICK M. GREGOR — Manager & Co-owner, Majestic Theatre, New Waterford, N.S. Started with John Liscombe, Dominion, N.S., in 1909.

FRED GUEST — Delta Theatre, Hamilton, Ont. Started at Hamilton, in 1912.

CLAIR HAGUE — Canadian Representative, Universal Pictures, Toronto. Started with Electric Show, Fontaine-Manley Carnival Company at Sarnia touring Ontario in 1904.

WILLIAM HANSHER — Branch Manager, Paramount Film Service Ltd., Vancouver, B.C. Started operating the Maple Leaf Theatre, Kamloops, B.C., in 1912.

OSCAR R. HANSON — Hanson Theatres Corp., Empire-Universal Films Ltd., Sovereign Film Distributors Ltd., Associated Theatres Ltd., and Sterling Films Ltd., Toronto. Started at the Majestic Theatre, Jacksonville, Illinois, in 1913.

MIKE HARRIS — Sarnia, Ont. Started as a partner in theatre at Kitchener, Ont., in 1907.

PETE HARRISON — Manager Capitol Theatre, Cobourg, Ont. Started with Bennett Theatrical Enterprises, London, Ont., in 1914.

MYER HERSCHORN — Franklin & Herschorn Theatre Co. Ltd., Halifax, N.S. Started with Joe Franklin at Gaiety Theatre, Port Arthur, Ont., in 1911.

J. ARTHUR HIRSCH — Consolidated Theatre Ltd., Montreal. Started as Exhibitor in Montreal, in 1914.

W. RAY JOHNSTON — President, Monogram Pictures Corp., New York. Started with Thanhouser Film Corp., New Rochelle, N.Y., in 1914.

W. S. "BILL" JONES — Branch Manager, RKO Radio Pictures, Vancouver. Started with J. A. Schuberg, Winnipeg, in 1899.

ROLAND F. KEIL — Manager, Strand Theatre, Edmonton Alta. Started as projectionist at Lyceum Theatre, Edmonton, Alta., in 1912.

WALTER KENNEDY — Empire-Universal Films Ltd., Toronto. Started at Griffin Opera House, Welland, Ont., in 1913.

ARCHIE J. LAURIE — Laurie Theatres Ltd., Toronto. Started at Vitascope Theatre, Montreal, Que., in 1911.

HARRY LAW — Salesman, Vitagraph Ltd., Toronto. Started at Charlie Thompson's Dominion Film Exchange, Toronto, in 1907.

N. N. LAWAND — Managing-Director, Confederation Amusements Ltd., Montreal. Started as owner King Edward Theatre, Montreal, in 1909.

J. EARL LAWSON, K.C. — Counsel for various film companies, Toronto. Started at R. J. Bruce's Crystal Palace Theatre, Toronto, in 1911.

KENNETH M. LEACH — Strand Theatre, Vancouver, B.C. Started as owner of Eagle Theatre, Swift Current, Sask.

ARTHUR A. LEE — Gaumont-British Corp. of America, New York City. Started with Road Show "Oliver Twist", throughout Dominion of Canada, headquarters at Montreal, in 1914.

WILLIAM J. LEE — Pat Casey, New York City. Started at Picture Playhouse Film Co., New York, in 1910.

JOE LIEBERMAN — Maritime Film Co., B. & L. Theatres, Saint John, N.B. Started at Canadian Film Exchange, Toronto, in 1913.

RAY LEWIS—Editor and publisher, Canadian Moving Picture Digest, and partner Avenue and Pylon Theatres, Toronto. Started as scenarist with D. W. Griffith, Hollywood, in 1910.

ARCHIBALD J. MASON — Capitol Theatre, Springhill, N.S. Started at Theatorium, Brantford, Ont., in 1905.

HASKELL M. MASTERS — General Manager, United Artists Corp. Ltd., Toronto. Started at Photoplay, Boston, in 1914.

REGINALD G. MARCH — Branch Manager, 20th Century-Fox Film Corp., Saint John, N.B. Started with Mutual Film Corp., Montreal, in 1913.

C. G. MARKELL—Secretary-Treasurer, Palace Amusement Co., Cornwall, Ont. Started with Kleine Optical Co., Montreal, in 1909.

THOMAS MARSDEN — Projectionist, Imperial Theatre, Toronto. Started at L. J. Applegath's Crystal Palace and Red Mill, Toronto, in 1910.

RONALD McCLELLAND — Famous Players Canadian Corp., Toronto. Started as owner and manager, York Eglinton Theatre, Eglinton, Ont., in 1912.

SIMON MERETSKY — Managing-Director, Paramount Windsor Theatres. Started as owner Windsor Theatre, Windsor, Ont., in 1914.

J. FRANK MEYERS — Branch Manager, RKO Distributing Corp., Toronto. Started as partner Styles, Meyers & Cameron, operating Dreamland, Simcoe, Ont., in 1907.

BESSIE K. MOORE — Manager, Moore's Theatre, Grimsby, Ont. Started as assistant-manager, Moore's Theatre, in 1914.

HENRY A. MORTON — Owner, Garrick Theatre, Winnipeg, Man. Started as owner, Garrick, Winnipeg, in 1907.

ERNIE MOULE — Manager, Capitol Theatre, Brantford, Ont. Started at Wm. Karry's Lyric Theatre, Brantford, in 1909.

JOHN R. MUIR — Famous Players Corp., Vancouver, B.C. Started in business for himself, Vancouver, B.C., in 1906.

DAVE MUIRHEAD — Projectionist, Roxy Theatre, Beardmore, Ont. Started as projectionist in the Sherman Theatre, Brandon, Man., in 1912.

JACK NELSON — Manager, Capitol Theatre, North Bay, Ont. Started with John C. Green, Galt, Ont., in 1909.

Canadian Picture Pioneers

LIFE MEMBERS

B. E. NORRISH — Managing-Director, Associated Screen News Ltd., Montreal. Started as Director of the Government Motion Picture Bureau, Dept. of Trade and Commerce, Ottawa, in 1915.

J. P. O'LOGHLIN — General Manager, 20th Century-Fox Film Corp., Toronto. Started with Star Films Ltd., Montreal, in 1915.

BILL O'REGAN — General-Manager, Laurier Hall, Francais and Victoria Theatres., Ottawa. Started playing small towns, Granby, Waterloo, Knowlton and Sutton, Que., on his own, in 1912.

OSCAR HARRY PAINTER — Sales Manager, Empire-Universal Films Ltd., Toronto. Started with General Film Co., Toronto, in 1911.

HAROLD L. PFAFF — Salesman, 20th Century-Fox Film Corp., Toronto. Started at Garrick Theatre, Toronto, in 1915.

HARRISON R. PATTE — Booker, Famous Players Corp., Toronto. Started with Universal Films, Toronto, in 1913.

L. W. PAYNE — Capitol Theatre, Listowel, Ont. Started with Vernon Stock Co., St. Thomas, Ont., in 1905.

WILLIAM A. POPHAM — Manager, Roxy Theatre, Saskatoon, Sask. Started at Strand (now Beacon), Winnipeg, in 1913.

HARRY PRICE — Superior Films, Toronto. Started at Canadian Film Exchange, Calgary, in 1909.

THOMAS PRINGLE — Ideal Theatre, Toronto. Started for himself at Goderich, Ont., in 1914.

FRED R. PURSEL—Lyric Theatre, Simcoe, Ont. Started as owner Lyric, in 1909.

ALBERT RAINVILLE — Projectionist, Capitol, North Bay, Ont. Started at John Van Buskirk's Royal, North Bay, in 1911.

WILLIAM REDPATH — General Films Ltd., Toronto. Started as sole agent for Edison projector and installing in theatres for Chas. Potter, Toronto, in 1902.

WILLIAM G. REEVES — Projectionist, Major Theatre, Toronto. Started with Griffin Amusement Co., Toronto, in 1908.

W. J. RISEWICK — Film Laboratories of Canada Ltd., Toronto. Started at Lyman H. Howe Film Co., Wilkes-Barre, Pa., in 1915.

LOUIS ROSENFELD — Columbia Pictures of Canada, Toronto. Started at Monarch Theatre, and Canadian Film Exchange, Calgary, in 1912.

SIME ROST — Manager, Garrick Theatre, Winnipeg. Started at Theatre Royal, Montreal, in 1907.

GEORGE ROTSKY — General Manager Theatres, Consolidated Theatres, Montreal. Started at Wonderland Theatre, Petrolia, Ont., in 1911.

JOHN A. SCHUBERG — Rio and Bijou Theatres, Winnipeg. Started as owner of store show with Edison Spanish American War Pictures, Vancouver, 1898.

R. A. "BOB" SCOTT — Lyric Theatre, Vancouver, B.C.

WILLIAM M. SEAVELL — Manager, Esquire Theatre, Penetang, Ont. Started at Walter Appleton's Trocadero Theatre, Toronto, in 1911.

SAM STERNBERG — B & F Theatres, Toronto. Started with Jule and J. J. Allen, Calgary, in 1911.

ERNEST O. SMITHIES — Manager, Capitol Theatre, Kingston, Ont. Started at Astor Theatre in 1914.

CHARLES STEPHENSON — Manager, Century Theatre, Kitchener, Ont. Started at Bijou, Toronto, in 1897.

A. E. SMITH — Branch Manager, Regal Films, Saint John, N.B. Started at Metro Pictures, Montreal, in 1915.

JACOB SMITH — Kum-C Theatre, Toronto. Started as owner of Garrick Theatre, Toronto, in 1913.

F. G. SPENCER — F. G. Spencer Co. Ltd., Saint John, N.B. Started in business for himself in Saint John, in 1909.

J. R. STEWART — Assistant Manager, Lyric Theatre, Hamilton. Started at Crystal Palace, Burlington, Ont., in 1914.

WILLIAM J. STEWART — Affiliated Theatrical Offices, Toronto. Started at the Old Bijou Theatre, Toronto, in 1898.

HYMAN SWARTZ — Office Manager, Empire-Universal-Films, Winnipeg. Started with Mark Brock Enterprises, Winnipeg, in 1914.

SYDNEY TAUBE — Canadian Automatic Confections, Toronto. Started with Allen Theatres, Calgary, in 1910.

AMBROSE THEURER — Salesman, Paramount Pictures, Toronto. Started with Gaumont Film Co., Toronto, in 1911.

SAMUEL R. TYLER — Wales Theatre, High River, Alta. Started as exhibitor at Gull Lake, Sask., in 1913.

HAROLD WM. VANCE — President, Wolfe Theatre Co., D'Youville, Que. Started with J. B. Sparrow, Her Majesty's Theatre, Montreal, in 1911.

JOHN DUNCAN WATSON — Projectionist, Rex Theatre, Regina. Started as partner in Lux Theatre, Regina in 1909.

EDWARD H. WELLS — General Secretary, Canadian Film Boards of Trade, Toronto. Started at General Film Co., N.Y., in 1912.

GEORGE B. WEST — Monogram Franchise Holder, New York City. Started at Bee Hive Film Exchange, Chicago, in 1914.

ABE WILKES — Manager, King's Playhouse, Toronto. Started at Royal Alexandra, Toronto, "Birth of a Nation", in 1915.

J. A. "ADD" WILSON — Manager Christie Theatre, Toronto. Started at General Film Co., Toronto, in 1910.

WALTER WILSON — Capitol Theatre, Edmonton. Started as Secretary-Treasurer, Starland Ltd., Winnipeg, in 1910.

BEN WHITHAM — Supervisor of Construction, Purchasing and Maintenance, Famous Players Corp. Started at Capitol, Cornwall, Ont., in 1909.

JAMES WHITHAM—President, Palace Amusement Co., Cornwall, Ont. Started owner Capitol, Cornwall, in 1909.

CHARLES F. MAVETY — Mavety Film Delivery Service, Toronto. Started with A. J. Cavanaugh, Grand Forks, Dakota, in 1913.

JULES LAINE — Vice-President, Columbia Pictures, Toronto. Started at Canadian Film Exchange, Vancouver, in 1914.

Picture Pioneers recent applications not completed:
Hyman Rotenberg, Jay J. Allen, Max Levy, Edward A. Golden, W. A. "Billy" Summerville, W. P. Dewees, M. A. Schlesinger.

Pioneer Greetings
from PREMIER OPERATING CORP.

SINCERE CONGRATULATIONS
to all those who have laboured
so earnestly towards the formation
of "Canadian Picture Pioneers"
a worthy cause indeed, and one which
we hope will facilitate the closer
co-operation of all in the
Canadian Motion Picture Industry.
Dominion Sound Equipments Limited

COMPLIMENTS
OF
PEERLESS FILMS
277 Victoria Street
Toronto

Canadian Picture Pioneers

(Continued from Page 14)

Famous-Players interests. Mr. Ouimet unfortunately lost several of his children, all at an adult age and it was to help prolong the life of his remaining children that he sold out his film interests to go to California, the climate was less severe than in Canada.

The Bennett Theatrical Enterprises with theatres at Ottawa, Quebec, Montreal, Hamilton, London was managed by Clark Brown with Jimmy Wall manager of the Montreal theatre, Jim Gowan at Ottawa, William Collier of London bought out the Bennett Circuit when Mr. Bennett left for Cuba.

THE MARITIMES

In the Maritimes, Edouard Auger operated the Biograph Theatre on Charlotte St., St. John. Charles Latimer and Tom Daley of St. John, also Mr. Ouimet, were associated with this enterprise.

The Mechanics Institute in St. John was playing Road Shows and was under the management of Mr. R. Armstrong. J. Muir, now with Famous-Players, came to St. John from Portland, Maine, where he had been associated with the Keith-Proctor circuit, which subsequently became the Keith-Albee-Circuit with E. F. Albee finally inheriting the Proctor & Keith interests when Mr. Keith passed away. Mr. Albee told me, that up to the time he was past sixty years old he made no money, after that period, and up to the time he was sixty-five he made his first million. Mr. Muir introduced a five act vaudeville show with moving pictures at the Mechanics Institute. The Nickel Theatre on Carleton Street was then running pictures. Guy Bradford came from Montreal to manage the Nickel, the theatre was remodelled and renamed Keith's with pictures playing a more important part than formerly when they were used as "chasers" at the end of the show.

THE SPENCER CIRCUIT

S. L. Kerr brought motion pictures to Yarmouth and this was the beginning of the Spencer moving picture interests which later became the F. G. Spencer Circuit. Mr. D. R. Jack built the Bijou Theatre in St. John on the very site where the film exchanges have their offices today. Fred Trift and a man by the name of Acker, the latter who built a theatre for vaudeville and pictures at Halifax are among the picture pioneers. The Market Hall in Charlottetown was opened for moving pictures about 1908, and is said to be the first moving picture show on Prince Edward Island. "Evangeline" was said to be the first film made in Canada, about 25 years ago in the Acadia country. In Amherst, Truro, etc., moving picture theatres were opened many of them operated by managers, with the wife as cashier, and the daughter as piano player.

"THE SINGING OPERATOR"

Harry Leroy the "singing operator" became an attraction, he worked the machine and sang the songs from the booth. Another illustrated song-singer was the famous boy wonder Pat Harrington, who always wore a dress suit and who received billing in front of the theatre as a big attraction. Pat sang at the Nickel Theatre, Bleury and St. Catherines, Montreal, managed by Howard V. Conover.

Bert Anderson ,Charles Allen, Fred Selby and Stephen Gerow were among the pioneers with Theatres at Amherst. N. W. Mason at New Glasgow and Liverpool, N.S. It was about this time that the Cooper boys travelled around the country with Charlie Chaplin pictures under their arm.

J. R. MUIR

R. J. Macadam operated at Sydney, Senior Babineau at Chatham, Walter Slipp at Halifax, Charles Staples at Fredericton, Bert Gravenstock at Pictou. At Sydney, Guy Bradford opened the Alexandra Hall. J. P. Keilly of the Nickel Theatre at St. John's, Newfoundland, purchased the theatre from the Bradford interests. W. P. Nicholls opened the Bijou at Vancouver. J. R. Muir pioneered through British Columbia. He operated the Maple Leaf, Royal, Majestic, and at Kamloops. He had an agency for the George Kleine pictures from Chicago, the Fox Pictures, and was the big film power with which all other companies had to reckon in British Columbia. He sold his film interests to Mr. W. Brown and later became associated with the F.-P., with which organization he is at present.

W. P. DEWEES

W. P. Dewees was equally powerful as a pioneer picture man. He opened the Royal Theatre in 1908 and became associated with John Schuberg. When The Allens sold their theatre interests to Famous-Players, Mr. Dewees retained control of the Allen Theatre, Vancouver, renaming it The Strand. John Schuberg purchased the Strand from Mr. Dewees, but subsequently sold it to the Famous-Players.

THE GROWTH OF FILMS

During all these years the development of the Moving Picture continued, from the strip of cardboard in the cylinder box with apertures, to pictures on film, from a fifty footage to a 12,000 footage, from the peep-show, the penny arcade, to store shows and on to picture palaces. From players who were the relatives of producers to the leading stars from the drama, from plots written around the camera, to the adaptation of world-famous books and stage successes, from the silent movie with piano accompaniment to synchronized films, and on to Talking Pictures. From the painted white wall or the white sheet to the Silver Screen. From projection which was 'all in the bag' to Super-Projectors which project pictures dimensional in perspective so that the characters which walk across the screen have a roundness of form. From black and white photography to technicolor, the latter at first suffused with colour, but now handling its tone values as an artist handles his colours upon his palette. From Frenzied Finance and fifty percent interest charges for picture making to sound banking and a public buying shares in moving picture companies for investments.

Many pioneers remain, and where they are, the old atmosphere of the "greatest show on earth" still prevails. Pictures still have to be primarily entertainment, although the Governments of the world have recognized for their own use The Power of The Screen.

MR. WILL HAYS

The Motion Picture Producers and Distributors Association with Mr. Will Hays at its head and Charles Pettijohn looking after the legal background have gathered the loose ends of an industry, in which

(Continued on Page 19)

B. E. NORRISH
Associated Screen News

Personnel of Thunder Bay Films — when Ontario production was more than an idea.

Pioneers In Film Productions

JOAN CRAWFORD

TOM MIX
An old Fox star.

WALLACE BEERY
In the Early Days of Stardom.

Daphne Pollard in "Seein' Injuns"

Constance Bennett in
"Lady With a Past"

NORMA SHEARER
When Norma first started to "emote".

An Old-time Educational Feature

NORMA TALMADGE
When she was a First National star.

(Continued from Page 17)

everyone worked independently of each other by way of production and distribution; and, today, we do not have two Romeo and Juliet productions being produced and released at the same time, which happened in the days of Francis Bushman and Beverley Bayne, but productions are registered for their protection.

Exhibitors have formed themselves in associations and on occasion speak with one voice, but generally, "His Master's Voice". Studios have been built with special lighting and soundproof facilities which makes it possible to produce a picture with any kind of a location therein. From "The Birth Of A Nation", or further back from the days of the great Sarah Bernhardt in "Queen Elizabeth", we now have "Gone With The Wind".

From travelogues and scenics, we now have News Reels, our cameramen combining a talent for photography, for gathering news by way of scoops, and an ability to be their own air pilots.

GLAMOUR PREVAILS

Time Marches on, the world and its news is on our screen, we, the purveyors of glamour without fact. We dramatize and glamourize as we did in the old Nickleodeon days, but the public, the players and the exhibitors have all learned to be better actors. Melodrama nearly prostrated the stage, with such prostration as compensation came the drama of the screen. The Screen took drama out of its artificial and stodgy stride, and the drama gave to the Screen its poise and voice of expression.

CANADIAN FINANCE

In 1916, when the Regent Theatre was built and N. L. Nathanson interested such men as J. P. Bickell, Mr. Shepherd, Mr. Tudhope, The Hon. W. D. Ross, Sir Herbert Holt, The Regent was considered a De Luxe Theatre. Today, it would be placed in the category of a honky-tonk. The Strand, the Alhambra at Toronto preceded a list of twelve theatres which Canadians in Ontario owned about 1919. In 1920 Famous-Players Canadian Corp. with an authorized capital of $15,000,000 presented its plans for a nation-wide chain of theatres in Canada. $12,000,000 of its shares were issued to the public and its shareholders were recruited from stenographers to bankers. The Famous-Players Canadian Corp., in 1927, owned about 87 theatres and had an affiliation of other theatre interests which increased the number to approximately 150. Today, Famous-Players could say that it directly and indirectly controls approximately 300 theatres in Canada.

CANADIAN EXCHANGES

All of the American major producing and distributing companies have head offices at Toronto, with distributing centres at key points across Canada. The establishment of Censor Boards across Canada in the various provinces are said to be in the public interest. In a way these boards help to protect the distributors from "travelling picture dealers" who might do motion pictures much harm by exhibiting pictures which the Hays office would not approve.

Advertising of pictures has become more conservative. In the good old days at the Galt Roller Rink, an advertisement, in the Galt Reformer read, "Engagement Extraordinary. The Paramount Pinnacle of Pictorial Perfection—Hague's "Life and Passion of Christ", with descriptive lecture. "Sensationally Supreme — Sumptious Semblance — Refined Realistic production". Admission 15c. Skates 10c.

There were other pictures, "James Boys In Missouri" — "David and Goliath", "Falsely Accused" — American Edison Moving Pictures present, "Ex-Convict 999". "The Girl I Left Behind Me" — "Scullion's Dream" — "Gamble For A Woman" — "The French Spy" and "The Under Dog" — "Curfew" and Prof. Hague as a special attraction, "Acknowledged King of Hypnotists".

FORWARD MARCH

All through the years the pioneers have marched on, and in 1940, in a space of a few months, The Canadian Picture Pioneers Club has a life membership of close to 120 members, all of whom have been in motion pictures for a quarter of a century or more.

ARCHIE LAURIE

Archie J. Laurie started as manager and assistant operator at the Vitascope Theatre, Mount Royal Avenue, Montreal. Admission at that time was ten cents. The theatre had 280 seats and charged ten cents. Mr. Laurie tells me that business was bad and so a line was drawn through the ten cents showing the public that the price was cut in half. The pictures failing to draw, a semi-burlesque show was introduced. During the stage shows, on occasion, the straight man would imbibe too freely and Archie Laurie had to fill in for his part. One night they did a ghost act and Mr. Laurie was wrapped in sheets, carrying a candle across the stage. The sheets caught on fire which was no laughing matter for Archie Laurie, but the audience thought it was part of the horseplay and the show made a big hit.

Mr. Laurie tells me that the booth carried one machine and the revising table was right beside the machine, the operating booth was lined with tin and the ceiling not high enough to permit the operator to stand erect.

From the Vitascope he went as Manager of the Canada Theatre, St. Lawrence Boulevard at the North end of Montreal. This was a newly-built theatre and at that time was one of the best suburban houses in Montreal.

During Archie Laurie's stay at the Canada Theatre he wrote a number of articles on New York Studio activities for the Montreal Standard, to be exact in 1916. The subject he carried in his articles at that time were action around the studios and in particular stories about Pathe's great serial "The Iron Claw" which starred Sheldon Lewis and Pearl White. Also during his regime at the Canada he put on what was then termed as "Ladies Little Matinee" once a week, showing a number of single reels of fashions from all over the world.

Archie Laurie also managed the Moulin Rouge for Mr. George Ganetakos at Amherst and St. Catherines Street, West, Montreal, which is now known as the Amherst Theatre. Later he took over the exploitation and the building of fronts of the Midway Theatre, Montreal. These fronts became famous all through America to such an extent that articles were appearing regularly in two of the leading United States Trade Journals, The Motion Picture News and Motion Picture World. Also articles appeared frequently in all the House Organs of the motion picture companies and also a regular weekly article in The Canadian Moving Picture Digest entitled "Lobby Display Department".

After resigning his position from the Midway Theatre Archie Laurie was on his way to a fishing trip to North Bay and stopped off in Toronto he was offered a position by Paramount Theatres to manage Guelph and Galt, and off to Guelph he went. That was in the year 1918. He was not there many months before a terrible flu epidemic broke wide open, to the extent that the theatres had to be closed and everyone practically commandeered to help the sick, etc. At the same tme as the flu epidemic broke out the Dominion Government campaign for the Victory Loan was in full force and Archie Laurie conceived the idea of showing open-air pictures as the theatre was still

Sam Marks, formerly at the Palace, London, Ont., and member of the "Pioneer Augmented Symphony Orchestra".

BEST WISHES FOR EVERY SUCCESS

TO THE

CANADIAN PICTURE PIONEERS

Canadian Automatic Confections Ltd.

SYD B. TAUBE, Manager

Canadian Picture Pioneers

closed. This was accomplished by creating a small opening in the front of the theatre and turning the machines around in the booth so as to project across the other side of the street. Then a huge screen was put up and besides a number of shorts the Government's Victory Loan pictures were put on to help the sale of bonds. Stars who appeared in the Victory Loan pictures at that time were Charlie Chaplin, Norma Talmadge, Fatty Arbuckle and Nazimova.

From Guelph Archie Laurie was promoted to the Strand Theatre in Ottawa, which was next door to the Centre Theatre. The Strand Theatre in Ottawa had what was called a sliding roof and by a cable the centre part of the roof slid back on tracks and naturally revealed the sky. The one funny incident of this was that it started to rain one night and the crank would not work, with the net result that there was much scrambling and much excitement. However, everyone took it in good spirit. The Strand later closed and is now occupied by stores.

From the Strand he was promoted to Toronto to open the Alhambra Theatre at Bloor and Bathurst Streets, Nov. 1919. It was one of the first suburban houses in Toronto to book pictures for a minimum period of six days, outside of Charlie Chaplin. Those pictures were 'Male and Female' and 'Anne of Green Gables'.

From the Alhambra he was promoted as Assistant to Mr. N. L. Nathanson, Head Office, Temple Building, Toronto. At that time the circuit was small and had houses like the Regent, Strand, Alhambra, Garden and Teck in Toronto, Savoy in Hamilton, Strand in Kingston, Galt and Guelph. Later, during Archie Laurie's stay at the Temple Building such theatres as those in Oshawa, Sault Ste. Marie, the Palace in Toronto, and others were promoted — he also assisted the late Mr. Ned Miller in the opening of the Pantages in Toronto, which is now called the Imperial.

Canadian Representatives, Tiffany Productions, who attended the Convention, Chicago, in 1930.

Archie Laurie then decided to leave Paramount Theatres and join Mr. L. E. Ouimet, who was then owner of Specialty Film Import, distributors for Pathe and Harold Lloyd Pictures, with offices on the ground floor of the Hermant Building in Toronto. After a short while Specialty Film Import was taken over by Regal Films, Archie Laurie going over with the switch, and remaining at Regal Films for approximately 10 years, handling City Sales under Henry V. O'Connor. At the same time Jack Nelson, who is now managing the Capitol Theatre at North Bay was also a salesman.

After severing his connections with Regal Films in 1931 he then took over the sales for Ontario of Independent State Right Pictures that were released by Excellent Film Exchange, which was owned by Jack Roher. After one year and a half in the Independent field he then moved on as Manager of the Montreal Office for Canadian Educational Films. A year after he took over the Montreal Offices, Empire Films bought out Educational Films for Canada, and everything was absorbed by Empire Films in July 1933.

Archie Laurie did not go over to Empire Films but instead took a long-wanted vacation. Then in January, 1934, he joined Empire Films as salesman in Toronto Office, advancing to Manager of the Toronto Office. Then Empire Films took over Canadian Universal for Canada and a little later Archie Laurie was promoted to Assistant General Manager, which position he held until he resigned in December, 1939.

After a brief vacation in Florida he then opened up his own offices called, Laurie Theatres, Limited, at 277 Victoria St., Toronto, in the business of buying and booking, leasing and selling and promotion of theatres.

Congratulations and Greetings

Canadian

Picture Pioneers

From

FAMOUS PLAYERS

CANADIAN CORPORATION, LTD.

Canadian Picture Pioneers

Canadian Branch Managers of RKO Pathe. You name them - -

In an interview with Bill Stewart another picture pioneer Mr. Stewart tells me he worked in circus and carnivals. That he was a high pitch salesman, was with medicine shows, publicity man, theatre manager and "legit" in melodrama. He was in vaudeville and burlesque. "I started,' 'said Bill Stewart, "as one of a cakewalk team for Culley Ross, Midway Plaisance, Mutual Street Rink, 1897, played 'Smokers', Shaftesbury Hall, Queen and James St. with Jimmy Fax, Bert Harvey and others, teamed up with Charlie Stephenson at the Bijou Theatre, same location 1900, played every city, town and water tank in America, played the Griffin Theatres, two consecutive years, 'The Hide away big-timers' we were called them days. Team stopped trying to be funny and in 1911 became honest. Stewart played the street corners, farming communities and Fall Fairs on the horse and buggy circuit, asserting boldly on the market squares 'My Friends, there is no punishment too severe for those who deceive the incredulous sick. Who'll have the next bottle?' Became still more honest, joined with the first state righter, road show 'Sixty years a Queen', 1912, Charlie Berman, sole owner World Films, Yonge at Front, Jake Berman road manager, his first moving picture assignment, next moved to Mr. Zukors, first full length feature, Sarah Bernhardt in 'Queen Elizazeth', couldn't play it in theatres, too long, 7 reels, had to go under canvas. Zukor gave me a medal for this, should have given it to the audience. From then on impressario 'THE WHIP, MICKEY, SCHOOLDAYS', Mary Pickford in her first $1.50 per, 'DOROTHY VERNON'. Wm. Fox's IRON HORSE, promoted a locomotive, caboose and tender with running rights over the main streets on this one. Tired of trouping and managed Casino, Ottawa, burlesque, opened with Bud Lennon-Mike Wilkes production 'THE BROADWAY BELLES', next move Rialto, Yonge at Shuter, Toronto, paid as high as $75.00 per picture, 'catch em and cheat em fronts' on these cost slightly more, average $200.00. Poor little Linnie, the shop girl, who sold her soul for a pair of shoes in THE PRICE OF A GOOD TIME, held sway here for some time. While these pictures did not bring down the house, the wreckers did, so I made plenty of moves. Exploitation man First National, Goldwyn, Fox and United Artists, re-opened The Tivoli Theatre, Toronto with F.B.O.'s 'THE LULLABY', advertised it in seven languages, packed em for two weeks, thought seriously of re-naming house, THE THEATRE OF ALL NATIONS, refrained from discussing this with my boss, N. L. Nathanson. Got thrown out anyhow. Next assignment to New York for Clair Hague, Canadian premiere and tour of HUNCHBACK OF NOTRE DAME, opened Palace, Montreal; hired two real trains for this one 'HUNCHBACK SPECIALS', C.N.R., leaving after the curtain falls for all points East and West 50 mile radius.

"Fooled the public again as Chief of Publicity, Franco-Canadian Exposition Train, 17 seventy foot cars, 30 Frenchmen, showed in 40 cities, travelling 7900 miles contacting Premiers of the Provinces, Mayor and Chambers of Commerce just one continual round of dinners, receptions, street parades, some fun! Salary and expenses paid by the Government of the Republic of France, in Canadian currency. Viva La France! From the sublime to the ridiculous, first Canadian made picture 'Carry on Sergeant', Regent Theatre, giving Toronto its first ultra premiere, with Society, Cameras, Floodlights, etc., at $3.00 per copy, packed them in. Still trying to live this one down. From bad to worse, organized Excellent Film Exchange. One picture, 'Uncle Tom's Cabin', big business, had so many runs, picture fell off the machine, no more prints, no more Film Exchange. Change of locale, managed Grand Riviera and Family Theatres, Port Huron, Michigan, transferred to Shubert Theatre, Detroit, as publicity Agent, handled World Premier 'Journey's End' for L. A. Young, Tiffany Pictures followed by a raft of sexsational pictures, and travelling stage shows, house closed for the season and never re-opened.

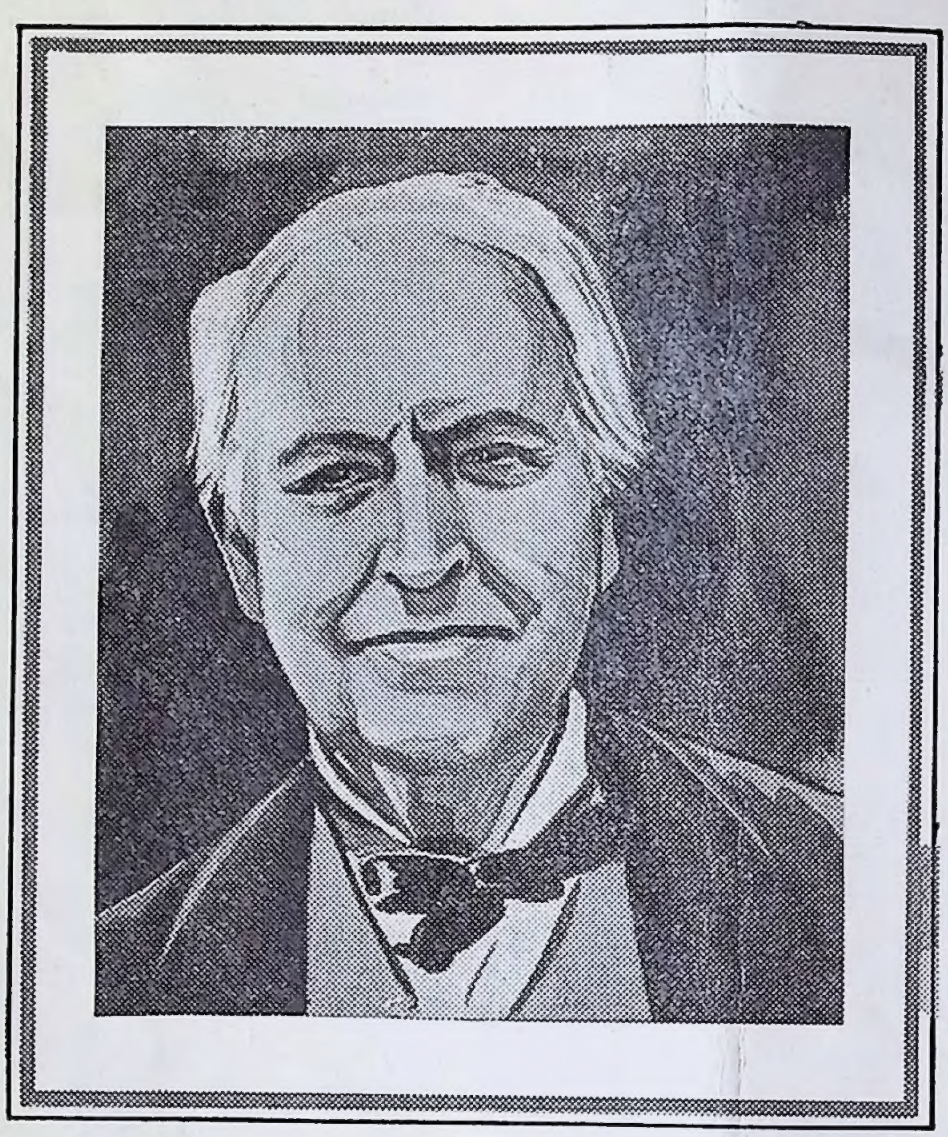
"Now a grey haired booking agent waiting for flesh to return or is it?"

Another picture pioneer whose story should be told is Charlie Stephenson. I asked Bill Stewart, who was so closely identified with Charlie Stephenson to write me a story about Charlie and here it is.

"For a diversified and hectic career in show business for nearly two decades and still active, Charlie Stephenson takes the proverbial cake, making his debut as a musician with a boys' band away back

Ben Cronk, Syd Taube and Henry Nathanson in 1917

Canadian Picture Pioneers



Thomas Edison, "The Daddy" of them all, Pioneer Film inventor and producer — who worked with the C.N.R. Company at Stratford, Ont.

Hyman Swartz, with Empire-Universal, Winnipeg.

Pioneers

Greetings

Charles Mavety — the man who delivers the film.

when, he graduated to the Bijou Theatre, Toronto, in 1897, joining 'The Darktown Swells Co.' then on to the Pan American Exposition, Buffalo, as a talker on the Midway, to New York, as a member of Gus Hills' Happy Hooligan Co. where, incidentally, he met up with Bill Elliott, the advance man who later became manager of the Regent Theatre, Adelaide St., in Toronto. Gus Hill told him to throw away his 'slip horn' and stick to comedy, which was nothing new as his mother had thrown this instrument out on several occasions many years before, a few years of burlesque with such shows as the Tiger Lilies, Gayety girls, Eagle burlesquers, where he had the pleasure of being a co-performer with such well known celebrities as Terry McGovern, Jack Johnson, Joe Gans, Paul Dresser, Joe Welch and others. In 1900 teamed up with Bill Stewart for partnership, an association which has survived for forty years. Circus's commanded his attention for a period and then the Griffin Circuit, vaudeville, which had just been organized, promoted to booker, charge of the Montreal branch and other activities for that peer of showman John Griffin. Up to Elk Lake with a burlesque show, that was even before the Elks came. Summer came and into Scarboro Beach Park with the Baby Incubators, Snake Show, etc. Herb Lubin next required the services of Charlie in the old World Films, Allied Features and Kleine followed. Another season in vaudeville on the big time, as Charles Stevens and the Primrose Sisters, returning to Canada to find his old partner doing a song and dance on the ferryboats with Georgie White of 'Scandal' fame, branching out as co-owners of the 'Jardin De Paris Girls' with Beatrice Lillie, the soubrette, up to Cobalt, and South Porcupine for an entire summer's engagement, cost the miners a dollar to see this show, and they paid it. Charlie organized Super-Features and brought in such state righters and money makers as The Whip, Schooldays, The Crisis, County Fair and other road shows, joining hands with Arthur Cohen and Ely Marks in the Exhibitors Distributing Corporation, and promoting with them the purchase of 'Mickey', a picture that still holds the record for long runs in Canada, playing the Grand Opera House, Toronto, for 17 straight weeks, then to the West as Manager Western Division Regal Films, a trip to Australia with the Prince of Wales tour and back to Canada for Dewees of Vancouver, where he had charge of the Amateur, Country Store and other business stimulators for the Circuit, a spell as salesman for Paramount pictures in Ontario and thence to settle down as manager of the Century Theatre, Kitchener, which has enlarged its seating capacity, twice since his installment. Still going strong and although he cannot efface or deny the fact, does not like to be known as an old timer, says Johnny Newcomer would be more appropriate as the longer you remain in this business the less you know about it."

This outline of Canadian Film History in which the Canadian Picture Pioneers are the leading characters is far from complete. It would take a volume to pay proper tribute to an Industry, which in a little more than half a century, has grown to world-wide stature and importance. Canada has contributed players and stories to the screens of the world and has pioneered in picture production. The people of Canada are movie-conscious and no form of entertainment enjoys a greater popularity or universal appeal than the Motion Pictures which are exhibited in over twelve hundred theatres in Canada, spanning from coast to coast.

Canadian Picture Pioneers

LEO M. DEVANEY

J. EARL LAWSON

SYD TAUBE

JULE ALLEN

SAM GLAZER

WALTER KENNEDY and ARCHIE LAURIE

ENTERTAINMENT COMMITTEE:

Ben Cronk - Walter Kennedy - Archie Laurie

Syd Taube - Bill Stewart - Charlie Stephenson

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RICHARD CARLSON

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WESLEY RUGGLES'

"ARIZONA"

WITH

JEAN ARTHUR

WILLIAM HOLDEN

PAUL HARVEY

REGIS TOOMEY

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